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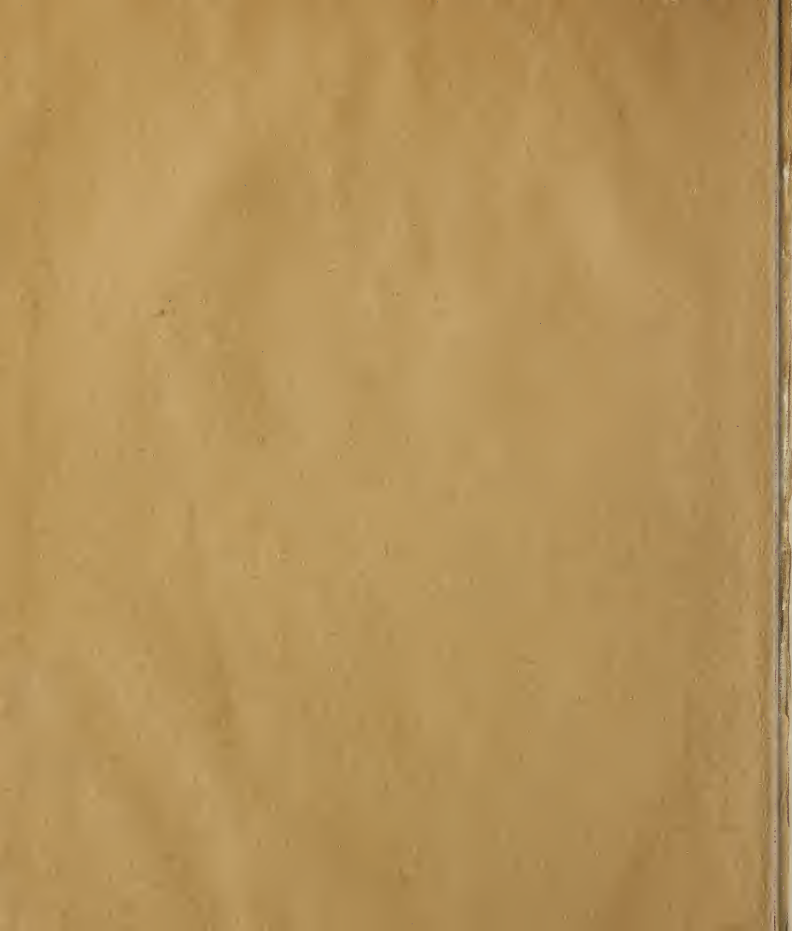


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20 JAN 1928



THE
J U V E N I L E
S I N G I N G S C H O O L .

174
BY LOWELL MASON, & G. J. WEBB,

PROFESSORS IN THE BOSTON ACADEMY OF MUSIC.

12
BOSTON:

7995
J. H. WILKINS, & R. B. CARTER.

1837

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ADVERTISEMENT.

The design of this work is to furnish such a collection of Songs as is wanted for juvenile classes and singing schools; or for common schools, and academies, where music is made a regular study, or where singing has been introduced.

A part of the melodies are well known as "The Swiss Boy," "O say busy bee," &c.; some have been selected from German "School Song Books" and others are original. The variety is very great. There are songs adapted to the different ages and circumstances of children and youth, and it is believed that in every instance the words will be found to be not only unexceptionable, but of good moral tendency.

To parents, teachers, and pupils, the "Juvenile Singing School" is most respectfully inscribed.

BOSTON:

STEREOTYPED BY KIDDER AND WRIGHT,
32, Congress Street.

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THE JUVENILE SINGING SCHOOL.

THE RISING SUN.

m Allegretto.

1. The eastern hills are glowing With morning's purple ray ; Array'd in light he's
coming, The glorious orb of day ! Array'd in light he's coming, The glorious orb of day.

2
All hail ! thou constant emblem
Of him who dwells above !
Of him so great and glorious !
And yet so full of love.

3
How nature now rejoices,
With life and beauty new !
On every grass-blade twinkles
The pearly drop of dew.

How good is he who made thee,
Thou glorious orb of day !
With grateful hearts we'll praise him,
In morning's earliest ray.

MORN AMID THE MOUNTAINS.

Andantino. *p* *cres.* *p*

1. Morn a - mid the mountains! Lovely sol - i -

m. *f.*

tude! Gush - ing streams and fountains,

p *dim.*

Murmur, "God is good!" "God is good!"

2 Now the glad sun breaking
Pours a golden flood;
Deepest vales awaking
Echo "God is good."

3 Hymns of praise are ringing
Through the leafy wood—
Songsters sweetly singing,
4 Warble "God is good!"

Wake, and join the chorus,
Man, with soul endued!
He whose smile is o'er us,
God, oh God is good.

MORNING IS RISING.

7

Slowly. *p*

cres.

1. Morning is ri - - sing, Darkness a - way;

O'er the rich sky beams Sunshine so gay.

2

Birds with their music
Fill the fresh air;
And the young breezes
Sweet odors bear.

3

In the green pastures
Sparkles the dew;
While the swift bees come,
Humming anew.

4

All things are happy
In the fair light,
Praising their Maker,
Morning and night.

MAY SONG.

Allegretto.

dim.

cres.

1. How soft and lovely The fields appear ! How bright the sun shines, The

dim.

cres.

sky how clear—How bright the sun shines, The sky how clear.

2

May joy and pleasure,
Fill every breast,
From morn to evening,
From east to west.

3

How sweet the sparkles
Of early dew !
How rich the blossoms
Of varied hue !

4

Our spring is fleeting,
Our youth must end ;
Then let us never
Our time mis-spend.

SONG OF PEACE.

9

p Andante. *cres.*

dim.

m

1. See how calmly star and star Through the heavens are wheeling ;

p

cres.

f

dim.

Far from wrath—from tumult far, Far from cannon's pealing.

2

3

See how calmly o'er the green, Earth and heaven send forth a voice:
 Silvery streams are flowing, " Now, be discord ended,
 Imaged there the stars are seen, " Live in peace, in love rejoice,
 Brightly, calmly glowing. " Heart and heart be blended.

4

" Then thy life shall gently pass,
 " Like the peaceful river,
 " Till thy happy home at last,
 " Welcome thee forever."

BUGLE SONG.

Allegretto. m *cres.* *dim.* *m*

1. How sweet the sound When woods around Have heard the pealing horn ; From

f *pp* *Echo.*

bush and brake The echoes wake, And hail the welcome morn! come morn, come morn.

Echo.

2

Each heart beats high
And gleams each eye,
At every welcome tone ;
Like mist that flies
From morning skies,
All sorrow now *is gone !*

3

How bright the trees ;
How fresh the breeze !
How golden bright the day ;
The sparkling rill
Goes murmuring still,
Through woodlands far *away !*

4

Oh ! sweet the sound
When woods around,
Have heard the pealing horn ;
From bush and brake
The echoes wake,
And hail the wel-come morn !

THE MOON.

11

Slow.

1. The silvery moon advances In modest dignity:

The first system of musical notation for 'The Moon'. It consists of a grand staff with a treble and bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Slow.'. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics '1. The silvery moon advances In modest dignity:' are written below the staff.

Who 'mid the star-ry dances So beautiful as she?

The second system of musical notation for 'The Moon'. It continues the melody and accompaniment from the first system. The lyrics 'Who 'mid the star-ry dances So beautiful as she?' are written below the staff.

2

See where she comes, soft stealing
Across the stilly night!
How many hearts are hailing
Her mild and friendly light.

4

She comes with night-dews healing
The soul with pain distressed;
She wakes the sweetest feeling
Within the lonely breast.

3

Our eyes she gently closes
When daily toil is o'er;
The weary earth reposes
Beneath her soothing power.

5

Our heavenly Father lends us
This trusty friend by night!
May he a spirit send us,
As pure as her pure light.

COME, SOFT AND LOVELY EVENING.

Andante. p

1. Come, soft and love - ly evening, Spread o'er the grassy

m
fields; We love the peaceful feeling, Thy silent coming yields.

2

3

See where the clouds are weaving, All nature now is silent,
 A rich and golden chain; Except the passing breeze,
 See how the darkened shadow And birds their night-song warbling,
 Extends along the plain. Among the dewy trees.

4

Sweet evening thou art with us,
 So tranquil, mild, and still;—
 Thou dost, our thankful bosoms,
 With humble praises fill.

STARS OF HEAVEN! THAT GAZE ON ME.

13

Andante.

1. Stars of heav'n that gaze on me, In your silent majes - ty,

Ye do charm my thoughts above To the realms of light and love.

2

Who hath measured out your course?
Whence thy arrowy light its source?
It hath sped full many a year,
Ere it reached this earthly sphere.

4

How his wondrous works of love
Draw my eyes and thoughts above;
There I see creation's Lord,
By each twinkling star adored.

3

Ah! your life and beauty all
Come at the Creator's call;
He that breathed in man a soul,
Keeps you as in light you roll.

5

Burn, my soul with heavenly fire!
Soar above yon starry choir!
Thou art in his image made
Who these heavenly hosts arrayed!

SPRING.

Allegretto. *m*

1. Now nature smiles, gay flow'rets rise To greet returning
Each gale that floats a - long the skies, Bears incense on its

spring; } Glad earth her wintry slum - bers breaking To
wing. }

new and heavenly life seems waking, Seems waking, Seems waking.

Each swelling heart breaks forth in song
Of gratitude and praise;
Through all the groves the plumed throng
Pour forth their tuneful lays.
Each smiling flower the forest raises
In beauty blooms its silent praises,
Its praises—its rais

Mild zephyrs now breathe softly round,
The sky is calm and bright;
O'er flowery meadows lambkins bound
In robes of snowy white:
On every bank the bees are humming,
With sounds of joy the spring is coming,
Is coming—is coming.

SUMMER SONG.

15

Lively. Chorus.

Solo.

1. Come, come, come, The summer now is here, Come
2. Come, come, come, The summer now is here, Come

out among the flowers, And make some pretty bowers.
cull the sweetest posies, The violets and roses.

Chorus.

Come, come, come, The summer now is here.
Come, come, come, The summer now is here.

3
Come, come, come,
The summer now is here,
Come, ramble in the bushes,
And hear the merry thrushes.
Come, come, come,
The summer now is here.

4
Come, come, come,
The summer now is here,
Come out among the flowers,
And make some pretty bowers.
Come, come, come,
The summer now is here.

DEPARTURE OF SUMMER.

Allegretto.

1. Sweet summer-days are declining, With all their golden hours, And

dimly the sun is shining Through fading groves and bowers.

2

The woods that lately were ringing
Are silent now and lone ;
The warblers have ceased their singing,
Sweet summer-birds are flown.

3

But spring, new beauties revealing
Will soon return again,
And brightly the sun will be shining
By mountain, grove and plain.

4

Come winter, then, we will greet thee,
Thy robes are pure and white :
Each blossom shall slumber sweetly
The long—long winter night.

AUTUMN.

17

Allegretto.

1. Come and see the ripe fruit falling, For the Autumn now is

Duet.

cres.

CHORUS.

dim.

calling; Come and see the smiling vine, How its golden clusters

Duet.

cres.

CHORUS.

dim.

shine—Come and see the smiling vine, How its golden clusters shine.

2 Come when morning smiling gaily 3 In the early morning hour
 Drives the mists along the valley; Ere the dew has left the bower,
 Come when first the distant horn, In the ruddy, purple beam
 Pealing wakes the joyful morn. 4 Come and see the vineyards
 Thou shalt feel a new-born pleasure [gleam.
 Gazing thus on autumn's treasure;
 And thy joyful heart shall raise
 Sweeter songs of grateful praise.

WINTER SONG.

Andantino.

cres.

1. Summer joys are o'er: Flow'rets bloom no more; Wintry winds are

sweeping; Through the snow-drifts peeping:—Cheerful ever-green, Rarely

Chorus.

now is seen— Cheerful ev - er-green, Rarely now is seen.

2
Now no plumed throng
Charm the woods with song;
Ice-bound trees are glittering,
Merry snow-birds, twittering,
Fondly strive to cheer
Scenes so cold and drear.

3
Winter, still I see
Many charms in thee,
Love thy chilly greeting,
Snow-storm fiercely beating,
And the dear delights
Of the long, long nights

HASTE THEE, WINTER, HASTE, AWAY.

19

Allegretto.

1. Haste thee, winter, haste away, Far too long has been thy stay—
Haste thee, winter, haste away, Far too long has been thy stay—

Far too long thy winds have roared, Snows have beat, and rains have pour'd.
D. C.

2

Haste thee, winter, haste away,
Let me feel the spring-tide ray ;
Let the fields be green again ;
Quickly end thy dreary reign.
Haste thee, winter, haste away,
Far too long has been thy stay.

3

Haste thee, winter, haste away,
Let the spring come, bright and gay ;
Let thy chilling breezes flee,
Dreary winter, haste from me.
Haste thee, winter, haste away,
Far too long has been thy stay.

THE MORNING CALL.

For. **Pia.** **Mez.**

1. Friends awake! awake! awake! From its slumbers now awaking, Thro' the
 2. Brother wake! awake! awake! Hark! the cheerful lark is singing, And the

For. **Pia.**

eastern darkness breaking, See the morn - ing star—See the morning
 hills and dales are ringing With her joy - - ful song—With her joyful

For. **Pia.** **dim.** **pp**

star! Friends awake! awake! awake! Friends awake! awake! awake!
 song! Brother wake! awake! awake! Brother wake! awake! awake!

3. Sister wake! awake! awake!
 Every thing is now reviving,
 Every one around is striving
 For some new delight—
 Sister wake! awake! awake!
 Sister wake! awake! awake!
4. All awake! awake! awake!
 See the sun with splendor beaming,
 O'er the distant waters streaming,
 With his glorious light—
 All awake! awake! awake!
 All awake! awake! awake!

I KNOW A FOUNTAIN CLEAR AND BRIGHT. 21

m *dim.*

1. I know a fountain clear and bright, Mid thick and tangled green ;
It lives and leaps in silvery light, By all but me unseen :

f *dim.* *>* *f* *dim.*

Yet lingering oft the traveller loves to hear That song so sweetly murmuring

> *cres.*

on the ear—That song so sweetly murmuring on the ear.

2

Sweet fount—how oft with thee I've played,
In softest summer's day ;
And loved to watch 'mid darksome cooling shade
Thy silvery waters stray.
Flow on, flow on, sweet fount ! and let me hear
Thy song so sweetly murmuring on my ear.

THE BONNY BOAT.

p

1. Glide a - long, our bon - ny boat ! The

lake is gleaming, With sun - light beaming :

cres.

Light - ly o'er its bo - som float.

- 2 Now we speed our shining way, 3 Flies the mist before the wind !
 Now rocking hither, And while we glide
 Now rocking thither, Along the tide,
 O'er the waters, blithe and gay! How we leave the shore behind.
- 4 Onward then, our bonny boat !
 All our hours
 Are twined with flowers,
 While we on the bright wave float.

NIGHT SONG.

23

1. Murmur, gentle lyre Through the lonely night—Let thy trembling wire

Waken dear delight! Murmur, gentle lyre Through the lonely

night; Let thy trembling wire Waken dear de - light.

2
Though the tones of sorrow
Mingle in thy strain,
Yet my heart can borrow
Pleasure from the pain.

3
Hark! the quivering breezes
List thy silvery sound—
Every tumult ceases,
Silence reigns profound.

4
Hushed the thousand noises—
Gone the noon-day glare;
Gentle spirit-voices
Suir the midnight air.

5
Earth below is sleeping,—
Meadow, hill, and grove;
Angel stars are keeping
Silent watch above.

EVENING SONG.

m Allegro. *f*

The lovely moon hath risen, The gold - en stars all glisten, A

m

long the clear blue skies ; The wood in its own shadow Stands

mp

breathless ; o'er the meadow The slowly curling vapors rise.

2

3

How still the world reposes,	Then peacefully reclining,
While friendly o'er it closes	To God our souls resigning,
Soft twilight's mantle grey !	Sleep on, sleep safely on !
It seems a quiet chamber	Sweet slumber is a token
Where free from fear and danger	Of purer rest unbroken,
We sweetly sleep our griefs away.	When this our earthly race is run.

MORNING.

25

Andantino. p m f dim.

1. Now night is gone, And golden morn In eastern skies is break -

- ing, And vale and wood, And field and flood To songs of praise are waking.

2

How far away
To greet the day,
The lark is gaily singing;
On spangled green
The lambs are seen
O'er flowery meadows springing.

3

The woodlands 'round
With songs resound,
Each smiling plain rejoices;
And murmuring rills,
Among the hills
Praise God with thousand voices

4

May he whose power,
Each morning hour
With thousand tongues is praising,
Grant us to prove
Our grateful love,
Each heart glad incense raising.

'TIS WINTER, WINTER FAR AND WIDE.

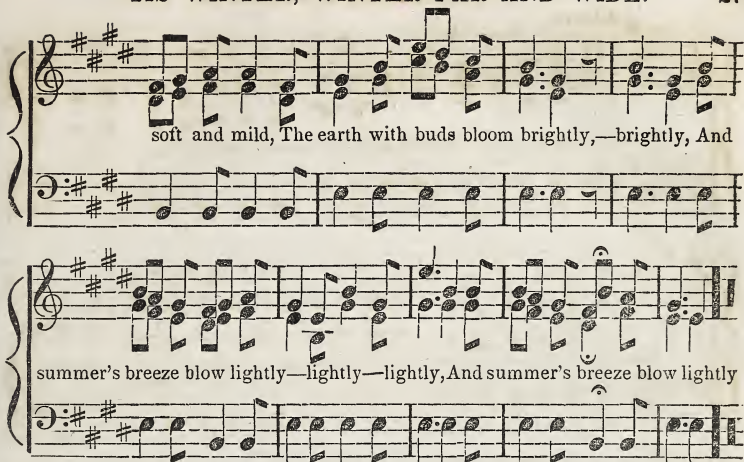
Larghetto. Solo. Minor.

1. 'Tis winter, winter far and wide, And i - cy winds are

blowing; And thick, and thick on every side 'Tis ever, e - ver snowing:—

Allegro. Chorus. Major.

Well, let the storm beat dark and wild, The spring will come so



2

How desolate the hill and field,
 Away the flowers have hasted ;
 To winter's blast their beauties yield,
 And all their charms are wasted :—
 The trees will soon again be green,
 The beauteous flowers again be seen
 The earth with buds, &c.

3

The stream is frozen in the vale,
 And still the insect's thrumming ;
 Oh, where is now the nightingale,
 And where the bee, soft humming ?
 The waterfall will wake again,
 And bird and bee renew their strain ;
 The earth with buds, &c.

4

Oh, dark and chilly is the night,
 And long before the dawning ;
 As if it were the sun's delight,
 To rob us of the morning :—
 We care not for the night so long,
 For soon will come the days of song,
 The earth with buds, &c.

5

The chilling frost conceals the ground,
 And snow so deep is lying ;
 Without a pleasant sight or sound,
 The day of life is flying :
 The stormy wind will pass away,
 And warm will be the spring-tide ray,
 The earth with buds, &c.

WILD WOOD FLOWERS.

Lively.

1. Flowers, wild wood flowers! In a sheltered dell they grew; I

hurried along and I chanced to spy This small star flower with its silvery eye;

Then this blue daisy peeped up its head, Sweetly this purple

orchis spread, I gathered them all for you— I

WILD WOOD FLOWERS.

29

gathered them all for you ; All these wild wood flowers, Sweet wild wood

The first system of music is in G major (one sharp) and 2/4 time. It consists of a treble and bass staff joined by a brace on the left. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

flowers--All these wild wood flowers, Sweet wild wood flowers.

The second system continues the melody and accompaniment from the first system. It features similar rhythmic patterns and harmonic support, ending with a double bar line.

2. Flowers, lovely flowers In the garden we may see ; The

The third system begins with a second ending marked '2.'. The melody and accompaniment continue, with the treble staff showing more complex rhythmic figures and the bass staff providing steady harmonic support.

rose is there with her ruby lip, Pinks the honey-bee loves to sip,

The fourth system concludes the piece. The melody in the treble staff reaches its final notes, and the accompaniment in the bass staff provides a solid foundation, ending with a double bar line.

WILD WOOD FLOWERS.

Tulips, Tulips gay as a butterfly's wing, Marygolds rich as the

The first system of music is written for piano on a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

crown of a king, rich as the crown of a king; But none so fair to

The second system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

me, But none so fair to me As these wild wood flowers,

The third system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

Sweet wild wood flowers, As these wild wood flowers, Sweet wild wood flowers.

The fourth system of music concludes the piece. The lyrics are written below the treble staff.

ON THE STORMY OCEAN.

31

Moderato.

1. On the stormy ocean, Mid its wild com -

cres.

- mo - tion, Help - less seaman! Heav'n at - tend thee! God be -

Coro. f

- friend thee! God be . . . friend . . . thee!

2. O'er life's ocean dreary,
Faint, forlorn and weary,
Helpless mortal! Heaven attend thee!
God befriend thee!

3. When no star smiles o'er thee,
Frowning waves before thee,
Child of sorrow! Heaven attend thee!
God befriend thee!

4
When the gloomy billow
Seems thy dying pillow,
Trembling spirit! Heaven attend thee!
God befriend thee!

THE WIDE WORLD.

Andante.

1. Not the little cir - cle round us, All the world con -

The first system of music for 'The Wide World'. It features a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante.' The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics '1. Not the little cir - cle round us, All the world con -' are written below the treble staff.

- tains ; O'er the hills and streams that bound us, Something yet remains.

The second system of music. The melody continues in the treble staff, with a large diamond-shaped ornament above it. The bass staff continues with its accompaniment. The lyrics '- tains ; O'er the hills and streams that bound us, Something yet remains.' are written below the treble staff.

Many a crystal rill, re - maining O'er a velvet lea ; For the

The third system of music. The melody continues in the treble staff, with several dynamic markings (V) above it. The bass staff continues with its accompaniment. The lyrics 'Many a crystal rill, re - maining O'er a velvet lea ; For the' are written below the treble staff.



2

Verdant hills and forests waving,
 On the mountain-side;
 Running brooks the green banks laving
 With their mimic tide:
 Rivers vast, in torrents pouring
 Into boundless deep,
 See, lit up at sunset, showering
 Fire-flakes, as they sweep.

3

Round wild breakers, fiercely dashing,
 Foams the stormy sea;
 In fair havens, lightly flashing,
 Surges die away.
 O'er yon tall heights, mantling proudly,
 Rise yet many more:
 O'er yon ocean, roaring loudly
 Others loudly roar.

HARVEST SONG.

Andantino. mp

1. Every fruit is mellow, Every field is yellow;

The first system of music is in G major (one sharp) and 6/8 time. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of eighth and quarter notes, with some triplets. The bass line provides a steady accompaniment with eighth and quarter notes. The lyrics are written below the treble staff.

Summer days are gone, - Summer days are gone!

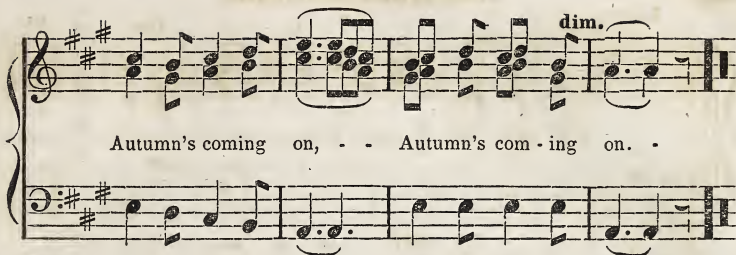
The second system of music continues the melody and bass line. It includes a triplet of eighth notes in the treble staff. The lyrics are written below the treble staff.

f Leaves the ground are strewing, Cooler winds are blowing,

The third system of music continues the melody and bass line. It begins with a forte (*f*) dynamic marking. The melody features more complex rhythms, including triplets and sixteenth notes. The lyrics are written below the treble staff.

HARVEST SONG.

35



2

Clustered grapes hang sleeping
Where the wind soft creeping,
Lifts their leafy shade :
See the wall-pears ripening,
Golden colored deepening
Into blushing red.

3

See the busy maiden
With her basket laden !
Apricot and plum ;
Golden quince, and berries,
Red and black she carries,
Tripping lightly home.

4

Every fruit is mellow,
Every field is yellow,
Summer days are gone !
Leaves the ground are strewing,
Cooler winds are blowing,
Autumn has begun.

THE CHILD'S ANGEL.

Largo. *m*dim. *m*

1. I know a kindly angel, He roams the wide world o'er : Though

seen by none, all-seeing, He goes from door to door, He comes from heav'n, his

native home; 'Tis God, our Father bids him come, 'Tis God, our Father bids him come

2

Where'er in all his wand'rings,
 He finds a gentle child,
 The joy of friends and parents,
 So patient, good, and mild ;
 In that bright home he long will dwell,
 And bless the child he loves so well.

3

All day he'll smile so sweetly,
 And then when night draws nigh
 Will bid him softly slumber
 And close his weary eye ;
 And watch through all the silent night,
 Around his couch till morning light.

Andante.

1. Oh, happy as the day is long, Come rain, come shine, we hear thy song ; All

to thyself thou hast thy tune, When those who love to

hear are gone—When those who love to hear are gone.

2

Thy pleasant thoughts are with thee still,
They quickly come when thou dost will ;
And, self-amused, thou 'st never known,
What 'tis to be left all alone.

3

Oh lovely child so bright and free,
Must this cold world e'er narrow thee?
No ! thou may'st live an endless youth,
If thou wilt early love the truth.

4

Then shrink from nothing but the wrong,
So thou shalt never want a song ;
Sweet thoughts will ev'n unbidden start
While thou dost keep a simple heart.

THE STRAWBERRY.

Rather Slow.

1. In the thick and gras - sy wood, Where the

This system contains the first two staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics '1. In the thick and gras - sy wood, Where the' are written below the first staff.

sunny streaks are breaking, And the birds their songs are waking, Where the

This system contains the next two staves of music. The melody continues on the treble clef staff, and the accompaniment continues on the bass clef staff. The lyrics 'sunny streaks are breaking, And the birds their songs are waking, Where the' are written below the first staff.

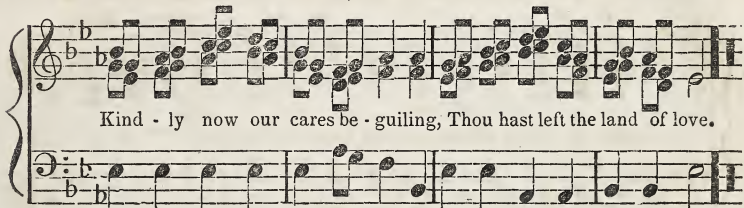
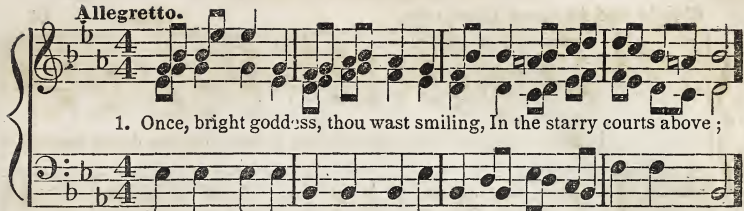
fragrant flow'rs repose, There the pretty strawberry grows.

This system contains the final two staves of music. The melody concludes on the treble clef staff, and the accompaniment concludes on the bass clef staff. The lyrics 'fragrant flow'rs repose, There the pretty strawberry grows.' are written below the first staff.

2

3

Tell me strawberry, fresh and sweet, It was God who made you so—
 Who made all your red so shining, He your lively color brightens,
 Like the crimson sun declining, He your charming odor heightens;
 And who gave your pleasant smell? Humble vines and lofty wood,
 Tell me, pretty strawberry, tell. Ever tell us, "God is good."

Allegretto.

2

Mistress of the golden lyre,
Of the harp's melodious strain ;
Thou canst bid the trembling wire
Waken joy, or solace pain.

3

Give me songs, when sunny pleasure,
Fills my heart with joy and light ;
Soothe me with a sadder measure,
In the gloom of sorrow's night.

4

Call the winning forms of beauty,
By thy softest, sweetest note ;
Fire my soul for truth and duty,
When thy nobler numbers float.

BE SACRED TRUTH, MY SON, THY GUIDE.

Slowly and in exact time. *cres.**dim.**m*

1. Be sacred truth, my son, thy guide, Until thy dying day—Nor

turn a finger's breadth aside From God's appoint - - ed way.

The musical score is written for piano and voice. It features a treble and bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody is primarily in the treble clef, with the piano accompaniment in the bass clef. The score includes dynamic markings such as 'cres.' (crescendo), 'dim.' (diminuendo), and 'm' (mezzo-forte). The lyrics are written below the notes, with some words hyphenated across lines.

2

Thy heart shall then be free and light,
And near the crystal spring,
Thy music be more gay and bright
Than where the wicked sing.

3

For oh, no joy shall that man know,
Who bears a guilty breast;
His conscience drives him to and fro,
And never lets him rest.

4

For him no vernal sunshine smiles,
No gales breathe softly round,
And in the grave—that home of rest,
No peace for him is found.

5

Oh, then be sacred truth thy guide,
Until thy dying day;
Nor turn a finger's breadth aside
From God's appointed way.

6

Thy children then shall nightly come,
And weep around thy tomb;
And flowers above thy moistened grave
Shall shed their sweet perfume.

SEE, THE MORNING STAR.

41

Largo.

1. See, the morning star so bright, Ascending, Come to tell us gloomy night is

end - ing— Come to tell us gloomy night is ending.

2

Paler now, it paler beams,
 'Tis morning;
 Eastern skies are bright with gleams
 Of dawning.

3

Happy hour, so bright and calm.
 We greet thee!
 All the air is breathing balm,
 How sweetly.

4

Grateful earth her songs of praise
 Is pouring;
 Hallelujahs we will raise
 Adoring.

WHEN THE DAY WITH ROSY LIGHT.

Allegro, *m*

1. When the day with ro - sy light,

In the morning glad appears, And the dusky shades of night,

Melt away in dewy tears; Up the sunny hills I roam,

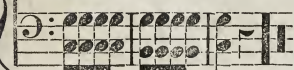
The musical score is written for voice and piano. It features a treble and bass staff for the voice and a grand staff (treble and bass) for the piano accompaniment. The time signature is 2/4. The tempo is marked 'Allegro, m'. The score is divided into three systems. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line. The piano accompaniment consists of chords and moving lines in both hands. The voice part is written in a single melodic line. The lyrics are printed below the voice staff.



Bid good morrow to the flowers, Waken in their highland home, The minstrels of the



bowers. Ah



2

Oh ! tis sweet at early day
Then to climb the mountain's side,
Where the merry songster's lay,
Sweetly echoes far and wide ;
Noon may have its sunny glare,
Eve, its twilight and its dew—
Night, its soft and cooling air,
But give me morning blue.

THE RIVULET.

Allegretto.

cres.

1. I love the lit - tle laughing rill That all the livelong
 2. Oh! oft I've chased that sportive stream In summer's sunny

day, Goes sparkling, singing, dancing still, Through meadows far a -
 hours, And watched each silvery ripple gleam, Or pluck'd the bord'ring

dim.

- way—Goes sparkling, singing, dancing still, Through meadows far away.
 flow'rs—And watched each silvery ripple gleam, Or pluck'd the bord'ring flow'rs.

3

And still I love to stand and gaze
 Along its winding shore ;
 And sing of happy, happy days
 That will return no more.

4

But life, like thee, flows on, sweet rill,
 And I, like thee, must haste
 Each day to do my Father's will,
 Nor turn one hour to waste.

AWAKE YE, AWAKE.

45

Lively. Coro.

Soli.

Coro.

1. Awake ye, awake! For the morning bells are ringing! Awake ye, a -

Soli.

Coro.

Soli.

- wake! For the early birds are singing, Awake ye, awake! In the

Coro.

east the sun is ri - sing, Awake ye, awake! Awake, 'tis day!

2

Awake ye, awake!
For the night is now departing,
Awake ye, awake!
Up the mountain mists are creeping,
Awake ye, awake!
See the diamond dew-drops sparkling,
Awake ye, awake!
Awake, 'tis day!

MY HOME.

Andantino. m

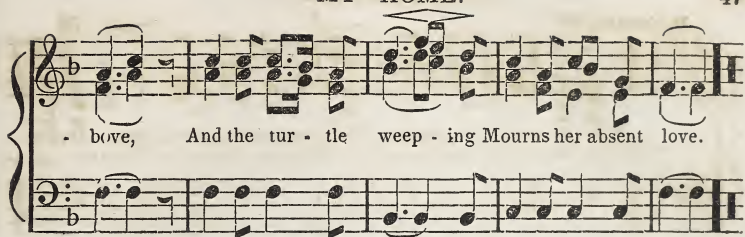
1. Near a sil - very fountain, Which with murmuring

cres. *f*

tide, Round the gras - sy mountain Fondly loves to

m

glide; Where the birds are peeping From their nests a -



2

Where the whispering bowers
 Lend a cooling shade,
 Where the sweetest flowers
 Deck the fragrant glade ;
 There I build my dwelling,
 Waving bough above ;
 There my notes are telling
 Tales of faithful love.

3

When the bell's low pealing
 Tells the close of day,
 Homeward, softly stealing,
 Then I wing my way ;
 There, night's curtains o'er me,
 Hushed is all the grove,
 While I sing the story
 Of a Father's love.

SUMMER.

Moderato. *m*

1. Now the sun with burning glare, Lengthens noontide hours; Men to
 2. Slowly through the meadows green, Sluggish streams are flowing; All a-

cooling vales re - pair, Or to sha - dy bowers—Men to
 long their banks are seen, Roses deep - ly glowing—All a -

cooling vales re - pair, Or to sha - dy bow - ers.
 long their banks are seen, Ro - ses deeply glowing.

3

4

Come, we'll seek the leafy grove, Then at night-fall, we will throng
 Sip the cooling fountain, Home, through balmy flowers,
 And when evening steals, we'll rove And with many a grateful song,
 Round the shady mountain. Bless the summer hours.

NIGHT'S SHADES ARE FLYING.

49

Allegro.

1. Night's gloomy shades are flying, The morning skies are bright ; } All
And mountain peaks are glowing With wreaths of new born light. }

cres.

hail, thou bright and blessed day! Loud thanks for each returning ray.

2

Great Source of light ! befriend us,
While life's dark paths we tread !
And let thy smile attend us,
When earthly lights are fled,
And from thy safe and sacred way,
Oh, never, never may we stray.

O SAY, BUSY BEE.

Allegretto.

1. O say, bu - sy bee, whither now are you going, Whither

The first system of music is in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

now are you going, to work, or to play? 'I am

The second system of music continues the melody and bass line from the first system. The lyrics are written below the notes.

bound to the garden, where roses are blowing, For I must be

The third system of music continues the melody and bass line from the second system. The lyrics are written below the notes.

making sweet honey to day. Sweet honey,

The first system of musical notation consists of a treble and bass staff joined by a brace on the left. Both staves are in G major (one sharp) and 2/4 time. The melody in the treble staff begins with a quarter note G, followed by eighth notes A and B, then a quarter note C. The bass staff follows with a similar pattern. The system concludes with a double bar line.

Sweet honey, For I must be making sweet honey to day.'

The second system of musical notation continues the melody from the first system. It also consists of a treble and bass staff in G major and 2/4 time. The melody in the treble staff features a series of eighth notes ascending and then descending. The system ends with a double bar line.

2

O say, pretty dove, whither now are you flying,
 Whither now are you flying, to London or Rome?
 'I am bound to my nest where my partner is sighing,
 And waiting for me in my snug little home.

Little home—little home—
 And waiting for me in my snug little home.'

3

So we, all so happy, while daily advancing
 In wisdom and knowledge, in virtue and love,
 Will sing on our way, in our progress rejoicing,
 As brisk as the bee, and as true as the dove.

Will sing—will sing—
 As brisk as the bee, and as true as the dove.

SONG OF THE BIRDS.

Lively.

1. Through woodland wild, we sweet - ly stray, Where

The first system of music is in 2/4 time. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a simple accompaniment of quarter notes. The lyrics are written below the treble staff.

gen - tle streams are flow - ing; And sing away— And

The second system continues the melody. The treble staff features more complex rhythmic patterns, including triplets. The lyrics are written below the treble staff. A 'cres.' (crescendo) marking is placed above the treble staff.

sing a - way The sum - - - mer day— And

The third system concludes the piece. The treble staff has a dynamic marking of 'f' (forte) above it. The lyrics are written below the treble staff.

dim. *p*

sing a - way— And sing away The sum - mer day.

The musical score consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with dynamic markings 'dim.' and 'p'. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes. The lyrics 'sing a - way— And sing away The sum - mer day.' are written below the upper staff.

2

We build our sheltering nest on high,
 Where summer boughs are waving;
 When night is nigh, :|| } *Repeat.*
 Then home we fly.

3

Fond love and peace within our nest,
 Have made their home so sweetly;
 No fears molest :|| } *Repeat.*
 Their holy rest.

4

As sweetly glides our life away,
 We chant our Maker's praises,
 In grateful lay :|| } *Repeat.*
 Through all the day.

OVER THE MOUNTAIN.

Andante.

1. O - ver the mountain, and o - ver the moor, . . .
 Father is dead, and my mother is poor, And she
 Give me some food for my mother in cha - ri - ty ;

Hungry and wea - ry I wan - der for - lorn ; My }
 grieves for the days that will nev - er re - turn ; . . }
 Give me some food and then I will be gone

Unison.

Pi - ty kind gen - tle - men, friends of hu - man - i - ty,

The musical score is written on two staves. The upper staff uses a treble clef and a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes, some beamed together, and rests. The lower staff uses a bass clef and a key signature of one flat, with whole notes. Above the final measure of the upper staff is the marking 'D. C.'. Below the first four measures of the upper staff, the lyrics 'Cold blows the wind, and the night's coming on. D. C.' are written.

Cold blows the wind, and the night's coming on. D. C.

2

Call me not indolent beggar and bold enough,
 Fain would I learn both to knit and to sew ;
 I've two little brothers at home, when they're old enough,
 They will work hard for the gifts you bestow.
 Pity kind gentlemen, friends of humanity,
 Cold blows the wind, and the night's coming on ;
 Give me some food for my mother, in charity,
 Give me some food, and then I will be gone.

SONG OF THE BEES.

Allegro. m

1. Wilt thou hear a song to charm thee? List, the bees with busy wing,

The first system of the musical score for 'Song of the Bees'. It consists of two staves, treble and bass, joined by a brace on the left. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegro. m'. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics '1. Wilt thou hear a song to charm thee? List, the bees with busy wing,' are written below the treble staff.

Ev - ermore they buzz and sing: "We must labor while 'tis

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'Ev - ermore they buzz and sing: "We must labor while 'tis' are written below the treble staff. A dynamic marking 'f' (forte) is placed above the treble staff towards the end of the system.

spring;" That's the song the bees are singing, All so gay to

The third system of the musical score. It concludes the piece. The lyrics 'spring;" That's the song the bees are singing, All so gay to' are written below the treble staff. A dynamic marking 'm' (mezzo-forte) is placed above the treble staff at the beginning of the system. There are also accent marks (>) above the final two measures of the treble staff.

SONG OF THE BEES.

57

A musical score for a song titled "SONG OF THE BEES." The score is written on two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The treble staff begins with a treble clef and a B-flat, while the bass staff begins with a bass clef and a B-flat. The music is in 4/4 time. The first staff has a dynamic marking of *f* (forte) and a fermata over the first measure. The lyrics "la - bor springing, Ev - er cheerful, ev - er singing." are written below the treble staff. The second staff continues the melody with the same lyrics. The music ends with a double bar line and repeat dots.

2

Come and see the busy dwelling,
Airy chambers neat and fine!
How the waxen arches shine!
What sweet stores the white walls line,
There not one his time is wasting,
Young and old to labor hasting,
Ever cheerful, ever singing.

3

List thou to the lovely music,
List the bees the while they sing,
Evermore with busy wing,
"We must labor while 'tis spring;"
That's the song the bees are singing:
Up! like them to labor springing,
Ever cheerful, ever singing.

LOVELY ROSE.

Andantino.

1. Of late so brightly glow - ing, Lovely rose, We

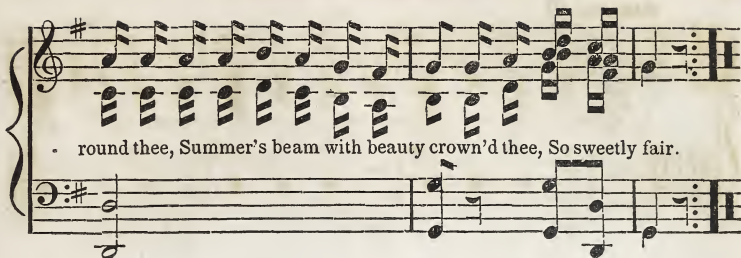
The first system of the musical score for 'Lovely Rose'. It features a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andantino'. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics '1. Of late so brightly glow - ing, Lovely rose, We' are written below the staff.

here beheld thee grow - ing, Lovely rose, Thou

The second system of the musical score. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics 'here beheld thee grow - ing, Lovely rose, Thou' are written below the staff. The system ends with a double bar line and repeat dots.

seem'st some an - gel's care. Sum - mer's breath was warm a -

The third system of the musical score. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics 'seem'st some an - gel's care. Sum - mer's breath was warm a -' are written below the staff. The system ends with a double bar line and repeat dots.



2

The blast too rudely blowing,
 Lovely rose,
 Thy tender form o'erthrowing.
 Lovely rose,
 Alas! hath laid thee low.
 Now amid thy native bed,
 Envious weeds, with branches spread,
 Unkindly grow.

3

No freshening dew of morning,
 Lovely rose,
 Thy infant buds adorning,
 Lovely rose,
 To thee shall day restore.
 Zephyrs soft, that late caress'd thee,
 Evening smiles, that parting bless'd thee,
 Return no more.

THE BUGLE HORN.

Allegro. *m*

1. Across the lake, Through bush and brake, Resounds the bu - gle

The first system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The melody is written in the treble clef, and the bass line is in the bass clef. The melody features eighth and sixteenth notes, with some beamed sixteenth notes. The lyrics are written below the treble staff. There are three fermatas under the bass line, each corresponding to a measure.

horn, - Resounds the bu - gle horn, - O'er

The second system continues the melody. It includes dynamic markings: *p* (piano) above the first measure and *m* (mezzo-forte) above the last measure. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the treble staff. There are fermatas under the bass line, each corresponding to a measure.

hill and vale The echoes sail, And through the waving corn, And

The third system continues the melody. It includes dynamic markings: *cres.* (crescendo) above the first measure and *mf* (mezzo-forte) above the last measure. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the treble staff. There are fermatas under the bass line, each corresponding to a measure.

THE BUGLE HORN.

61

dim. *p* *m*

through the waving corn. The bugle horn—The bugle horn—The

cres. *f* *dim.* *p*

wind ing bu - gle horn.

The musical score is written for piano and voice. It consists of two systems of staves. The first system has a treble and bass staff for piano, with a vocal line above. The second system also has a treble and bass staff for piano, with a vocal line above. The score includes various musical notations such as notes, rests, and dynamic markings.

2

The sky is clear,
The flowers appear
On every side so gay,
The brook flows by,
So merrily
Along its pebbly way.
The bugle horn, &c.

3

The echoes flow
As on we go
Through forest, vale and lawn
And far and near,
Again we hear
The winding bugle horn.
The bugle horn, &c.

THE FLOWERS AGAIN ARE FRESH AND FAIR.

Lively.

1. The flowers a - gain are fresh and fair, - The

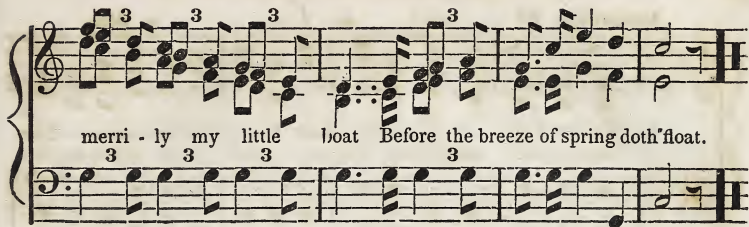
This system contains the first two staves of music. The treble staff has a 3/4 time signature and a key signature of one flat. The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass staff provides a simple accompaniment with quarter notes. The lyrics '1. The flowers a - gain are fresh and fair, - The' are written below the treble staff.

birds are wheeling on the air; - And mer - ri - ly my

This system contains the next two staves. The melody continues with eighth notes D5, E5, and F5, followed by a triplet of G5, A5, and Bb5. The bass staff continues with quarter notes. The lyrics 'birds are wheeling on the air; - And mer - ri - ly my' are written below the treble staff.

lit - tle boat Be - fore the breeze of spring doth float, And

This system contains the final two staves. The melody features several triplets of eighth notes: G4-A4-Bb4, C5-Bb4-A4, D5-C5-Bb4, and E5-D5-C5. The bass staff continues with quarter notes. The lyrics 'lit - tle boat Be - fore the breeze of spring doth float, And' are written below the treble staff.



2

The bow-ers are shaded well with green,
 And reddest roses peep between;
 And music borne upon the gale,
 Is swelling over hill and dale.

3

Before the breeze of spring doth float,
 So merrily my little boat;
 The birds are wheeling on the air,
 And flowers again are fresh and fair.

THIS WORLD IS ALL A MIGHTY *CHOIR*.

Allegretto. m *cres.* *f* *dim.*

1. This world is all a mighty *choir*, And we the *instruments* there
The voice of *music*, doth inspire, And at her signal we be -

p *mf*

- in, And we the *instruments* therein; } The lords and
- gin, And at her signal we be - gin; }

great ones lead the *choir*, Both *tune* and *time*, themselves select, And at their

nod we *strike* the *wire* And play, now more, now less correct—And at their

nod we *strike* the *wire* And *play*, now more, now less cor - rect.

2

Andante is the poor-man's *tempo* ;
 The rich in *Allegro* you'll find,
 With them it's *Forte*, *Maestoso* ;
 But we unheard, are oft behind ;
 Yet many a one *plays* very vainly,
 And many a *harp* is poorly *strung* ;
 And many you'll find expected only
 To *blow the bellows* all life long.

AWAKE ! AWAKE, 'TIS DAWN.

Lively.

1. Awake! awake, 'tis dawn, The night, the night has gone; And

The first system of musical notation for the song. It consists of a grand staff with a treble and bass clef. The time signature is 6/8. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The lyrics are written below the treble staff.

now - comes day, - with gold - en ray : And now comes day, with

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are written below the treble staff.

golden ray—And now comes day, with gold - - en ray :

The third system of musical notation, concluding the piece. It continues the melody and bass line. The lyrics are written below the treble staff.

The musical score is written for a piano and voice. It consists of two systems of staves. The first system has a treble staff with a melody and a bass staff with a piano accompaniment. The second system continues the melody and accompaniment. The lyrics are written below the treble staff of each system.

Rise, and come forth, on nature gaze, Nor idly waste your
precious days, Nor i - dly waste your pre - - cious days.

2

The birds, the birds now sing,
And meadows, meadows ring ;
With joyous sound } *Repeat twice.*
Of praise around,
Sister awake ! with joy arise,
Shake drowsy sleep from off your eyes.

3

Awake ! awake, 'tis dawn,
The night, the night has gone,
And now comes day } *Repeat twice.*
With golden ray ;
Rise, and come forth, on nature gaze,
Nor idly waste your precious days.

AULD LANG SYNE AT SCHOOL.

Andante.

1. Shall school acquaintance be forgot, And never brought to

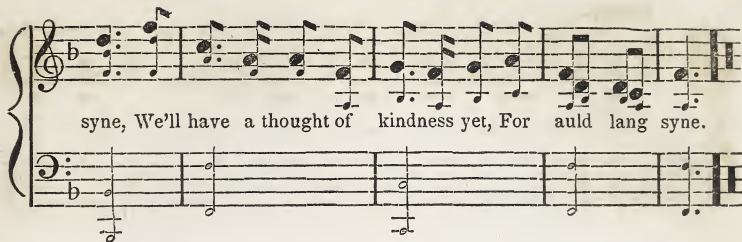
The first system of music is in 2/4 time, key of B-flat major. The treble staff contains the melody, and the bass staff contains the accompaniment. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth and sixteenth notes. The lyrics '1. Shall school acquaintance be forgot, And never brought to' are written below the treble staff.

mind? Shall school acquaintance be forgot, And days of lang

The second system of music continues the melody and accompaniment. The lyrics 'mind? Shall school acquaintance be forgot, And days of lang' are written below the treble staff.

syne? For auld lang syne at school, For auld lang

The third system of music concludes the piece. The lyrics 'syne? For auld lang syne at school, For auld lang' are written below the treble staff.



2

We oft have run about the fields,
 And culled the flowers fine ;
 We'll ne'er forget these hours, when they
 Are auld lang syne.

For auld lang syne, &c.

3

We oft have cheered each other's task,
 From morn till day's decline,
 But memory's night shall never rest
 On auld lang syne.

For auld lang syne, &c.

4

'Then take the hand that now is warm,
 Within a hand of thine ;
 No distant day shall lose the grasp
 Of auld lang syne.

For auld lang syne, &c.

THE POSTILLION.

Lively.

1. When the dawn is faint - ly break - ing, From his

slum - bers light - ly waking, While the world is still in deep re

- pose, Forth the gay Postillion goes, Forth the gay Postillion goes : To the

stall with speed he bounds, - There his startling lash he sounds, - Click,

clack, click, click, clack, click, click, click, clack.

2

See his steeds now proudly prancing,
 Through the city gates advancing,
 While the rising sun's all-gilding rays,
 Over mount and valley blaze :||
 Up and down the hills they fly,
 Now the plains before them lie.
 Click, clack, click, &c.

3

Then when night comes faintly darkling,
 And the peaceful stars are sparkling,
 Lo the goal is near—the glad steeds bound,
 Soon the rattling streets resound ; :||
 Now the post-horn pours its blast,
 While the sounding lash falls fast.
 Click, clack, click, &c.

BEFORE ALL LANDS IN EAST OR WEST.

Allegro. mf

1. Be - fore all lands in east or west, I love my native

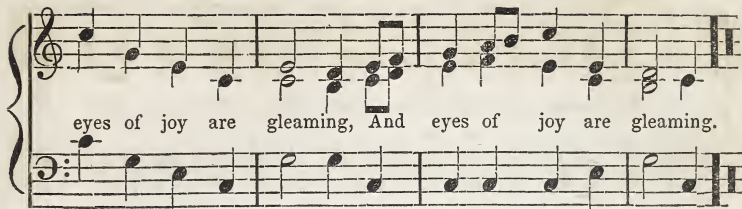
The first system of music is in 4/4 time. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a simple accompaniment of quarter notes. The lyrics '1. Be - fore all lands in east or west, I love my native' are written below the treble staff.

land the best, With God's best gifts 'tis deem - ing; No

The second system continues the melody and accompaniment. The lyrics 'land the best, With God's best gifts 'tis deem - ing; No' are written below the treble staff.

gold nor jewels here are found, Yet men of noble souls abound, And

The third system concludes the piece. The lyrics 'gold nor jewels here are found, Yet men of noble souls abound, And' are written below the treble staff.



2

Before all tongues in east or west,
 I love my native tongue the best ;
 Though not so smoothly spoken,
 Nor woven with Italian art :
 Yet when it speaks from heart to heart,
 The word is never broken.

3

Before all people east or west,
 I love my countrymen the best,
 A race of noble spirit :—
 A sober mind, a generous heart,
 To virtue trained, yet free from art,
 They from their sires inherit.

4

To all the world I give my hand,
 My *heart* I give my native land :
 I seek her good, her glory ;
 I honor every nation's name,
 Respect their fortune and their fame,
 But I love the land that bore me.

MORNING, NOON AND NIGHT.

Allegro. Soli.*m*

1. 'Tis dawn, 'tis dawn, 'tis dawn, The ro - sy light is

breaking ; To song the birds are waking, And starry heads are

f **Coro.**
streaking A - long the verdant lawn. 'Tis dawn, 'tis dawn, 'tis

p

dawn. The rosy light is breaking, To song the birds are waking,

f

And starry heads are streaking Along the verdant lawn.

2

'Tis noon, 'tis noon, 'tis noon,
 Blue rise the hills before me,
 Blue smiles the azure o'er me,
 And radiant blossoms pour me,
 The balmy breath of June.
 'Tis noon, &c.

3

'Tis night, 'tis night, 'tis night,
 The world now hushed and still,
 Dim towers the shadowy hill,
 Earth's guardian spirits fill
 Their ways with softer light.
 'Tis night, &c.

CHILDREN GO TO AND FRO.

Lively. Semi-Chorus of small scholars.

1. Children go to and fro, In a merry, pretty row; Footsteps light, Faces bright,

The first system of music is in 4/4 time, key of B-flat major. It features a treble and bass staff with a grand staff bracket on the left. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are written below the treble staff.

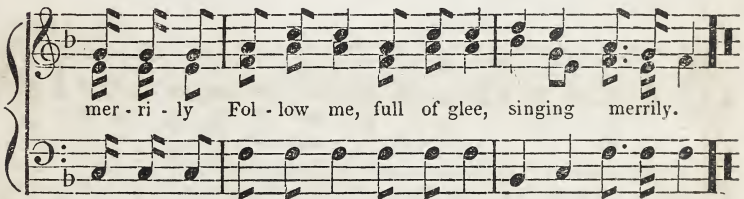
'Tis a happy, happy sight, Swiftly turning round and round,

The second system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

Do not look upon the ground; Follow me, Full of glee, Singing merrily,

The third system of music concludes the piece. The lyrics are written below the treble staff.

Full Chorus.



2

Birds are free,
So are we,
And we live as happily;
Work we do,
Study too,

Learning daily something new; And no naughty, naughty ways;
Then we laugh, and dance, and sing, Holding fast each other's hand,
Gay as birds, or any thing. We're a cheerful, happy band
Follow me, &c. Follow me, &c.

3

Work is done,
Play's begun,
Now we have our laugh and fun
Happy days,
Pretty plays,

Learning daily something new; And no naughty, naughty ways;
Then we laugh, and dance, and sing, Holding fast each other's hand,
Gay as birds, or any thing. We're a cheerful, happy band
Follow me, &c. Follow me, &c.

COME, SOUND THE MERRY TABOR.

Allegro. Solo or Duet.

1. Come sound the merry tabor! sound The call to sport and play! She

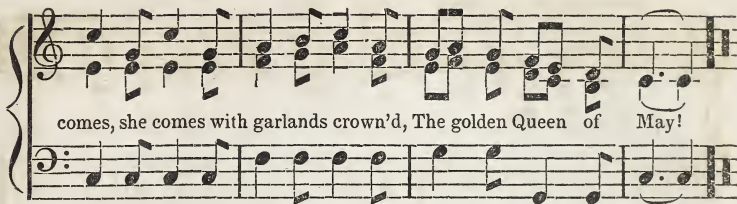
This system contains the first musical staff of the piece. It is written for a solo or duet in 6/8 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The lyrics are: "1. Come sound the merry tabor! sound The call to sport and play! She".

Chorus.
comes, she comes with garlands crowned, The golden Queen of May! Come,

This system contains the second musical staff of the piece. It is written for a solo or duet in 6/8 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The lyrics are: "Chorus. comes, she comes with garlands crowned, The golden Queen of May! Come,". The word "Chorus." is written above the staff.

sound the merry tabor! sound The call to sport and play! She

This system contains the third musical staff of the piece. It is written for a solo or duet in 6/8 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The lyrics are: "sound the merry tabor! sound The call to sport and play! She". The word "f" (forte) is written above the staff.



2

She clothes the groves in glittering green,
 She smiles on hill and plain ;
 And mantling all her paths is seen,
 A rosy, blooming, train.
 Then sound the merry tabor, &c.

3

Her gentle breath inspires the air,
 And breathes soft music round,
 It gives the flowers a fragrance fair,
 The groves a silvery sound.
 Then sound the merry tabor, &c.

4

She strews her flowers along the heath,
 And up the mountain side,
 A glittering carpet spreads beneath,
 And fairy footsteps glide.
 Then sound the merry tabor, &c.

5

Beneath her soft enchanting hand,
 Old wrinkled care retires ;
 She mildly moves her magic wand,
 And harmless joy inspires.
 Then sound the merry tabor, &c.

THE HERDSMAN'S FLUTE.

Andante. p *cres.*

1. When the first faint morning's ray, O'er the hills is

breaking, Sweetly peals the herds - man's flute,

Allegro. f

Soft - est e - - choes waking. Tu - i,

8 va. - - -

THE HERDSMAN'S FLUTE.

81

First system of musical notation. The treble clef staff contains a melody with notes and rests, accompanied by a piano (*p*) accompaniment in the bass clef staff. The lyrics "tu - i," are written below the treble staff.

Second system of musical notation. The treble clef staff contains a melody with notes and rests, accompanied by a piano (*p*) accompaniment in the bass clef staff. The lyrics "tu - i," and "tu - - - - i." are written below the treble staff.

2	3
Lo ! impatient for the call,	Now they graze where streamlets flow,
Forth the herds are bounding,	Climb the sunny mountain,
Joyfully they quit the stall,	While the herdsman pipes below,
While the flute is sounding.	Near the shady fountain.
Tui, &c.	Tui, &c.

4

When the silvery evening star,
 Sees them homeward stealing,
 Listening peasants from afar,
 Hear that flute still pealing.

Tui, &c.

THE PEAR TREE.

Andante. Chorus.

1. Out in a beauti - ful field, There stands a pretty

The musical score for the chorus is written for piano. It consists of two staves, treble and bass, with a key signature of one sharp (F#) and a time signature of 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the treble staff.

Solo. First voice.

pear-tree, pret - ty pear-tree with leaves: What

The musical score for the solo first voice is written for piano. It consists of two staves, treble and bass, with a key signature of one sharp (F#) and a time signature of 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the treble staff.

Solo. Second voice.

is there on - - the tree? A ve - - ry

The musical score for the solo second voice is written for piano. It consists of two staves, treble and bass, with a key signature of one sharp (F#) and a time signature of 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the treble staff.

Chorus. D. C. in chorus.

pret - ty branch : Branch on the tree, Tree in the ground,

2
SOLO 1.
What is there on the branch ?
SOLO 2.
A very pretty bough :
CORO.
{ Bough on the branch,
Branch on the tree,
Tree in the ground,
Out in a beautiful field, &c.

4
SOLO 1.
What is there in the nest ?
SOLO 2.
A very pretty egg :
CORO.
{ Egg in the nest,
Nest on the bough,
Bough on the branch,
Branch on the tree,
Tree in the ground,
Out in a beautiful field, &c.

3
SOLO 1.
What is there on the bough ?
SOLO 2.
A very pretty nest :
CORO.
{ Nest on the bough,
Bough on the branch,
Branch on the tree,
Tree in the ground,
Out in a beautiful field, &c.

5
SOLO 1.
What is there in the egg ?
SOLO 2.
A very pretty bird :
CORO.
{ Bird in the egg,
Egg in the nest,
Nest on the bough,
Bough on the branch,
Branch on the tree,
Tree in the ground,
Out in a beautiful field, &c.

THE CUCKOO.

Andantino. m

1. Now the sun is in the west, Sinking low behind the trees,

The first system of music is in G major (one sharp) and 4/4 time. The tempo is marked 'Andantino. m'. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth and quarter notes, while the accompaniment features a simple bass line with some rests.

And the Cuckoo welcome guest, Gently woos the eve - ning breeze;

The second system of music continues the melody and accompaniment. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth and quarter notes, while the accompaniment features a simple bass line with some rests. The system ends with a repeat sign.

Cuckoo, cuckoo, cuckoo, cuckoo, Gently woos the evening breeze,

The third system of music continues the melody and accompaniment. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth and quarter notes, while the accompaniment features a simple bass line with some rests. The system ends with a repeat sign.

THE CUCKOO.

85

The Swallows.

f *m*

Sportive too the swallows play, Lightly skimming o'er the brook,

f *m*

Darting swift they wing their way, Homeward to their

peace - ful nook, While the cuckoo bird of spring,

THE CUCKOO.

Still a - mid the trees doth sing: Cuckoo, cuckoo,

cuckoo, cuckoo, Still a - mid the trees doth sing.

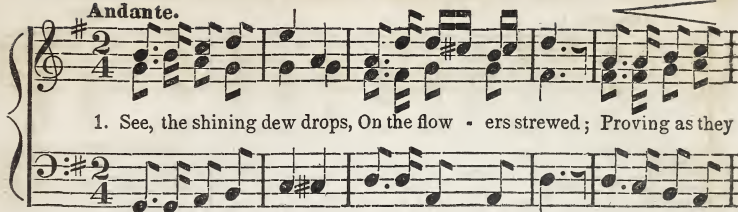
3

Cheerful see yon shepherd boy,
 Climbing up the cragged rocks,
 As he views the dappled sky,
 Pleased the cuckoo's note he mocks;
 Cuckoo, cuckoo, cuckoo, cuckoo,
 Pleased the cuckoo's note he mocks.
 Now advancing o'er the plain,
 Evening's dusky shades appear;
 And the cuckoo's voice again,
 Softly steals upon the ear;
 While retiring from the view,
 Thus she bids the day adieu.
 Cuckoo, cuckoo, cuckoo, cuckoo,
 Thus she bids the day adieu.

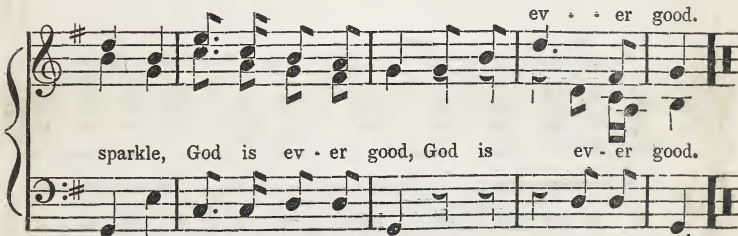
GOD IS EVER GOOD.

87

Andante.



1. See, the shining dew drops, On the flow - ers strewed; Proving as they



sparkle, God is ev - er good, God is ev - er good.

ev - er good.

2

See the morning sun beams
Lighting up the wood,
Silently proclaiming
God is ever good.

4

In the leafy tree tops
Where no fears intrude,
Merry birds are singing
God is ever good.

3

Hear the mountain streamlet
In the solitude,
With its ripple saying
God is ever good.

5

Bring my heart thy tribute,
Songs of gratitude;
While all nature utters,
God is ever good.

88 HAIL! ALL HAIL! THOU MERRY MONTH OF MAY.

f Allegro. *mp*

1. Hail! all hail! thou mer-ry month of May! We will

has - ten to the woods a - way, Among the flowers so

f *mp*

sweet and gay; Then a - way to hail the merry, merry May, The

HAIL! ALL HAIL! THOU MERRY MONTH OF MAY. 89

mer - ry, mer - ry May, Then a - way to

The first system of the musical score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The music is in 4/4 time. The first measure of the treble staff has a forte (f) dynamic marking. The lyrics are written below the notes.

hail The mer - ry, mer - ry month of May.

The second system of the musical score continues the melody and bass line. It ends with a double bar line. The lyrics are written below the notes.

2

Hark! hark! hark! To hail the month of May,
How the songsters warble on the spray!
And we will be as blithe as they,
Then away, to hail, &c.

THE SWEET BIRDS ARE WINGING.

Allegro.

1. The sweet birds are wing - ing From ar - bor to
And cheer - i - ly sing - ing Of spring time and

spray, From ar - bor to spray, } Sing, shep - herds,
May, Merry May, mer - ry May! }

sing with me, Cheer - i - ly, cheer - i - ly,



2

Companions to meet us
Are now on their way,
With garlands to greet us,
And songs of the May;
Sing, shepherds, &c.

3

The cattle are lowing,
Come ! up from your hay,
And quickly be going,
The morning is May;
Sing, shepherds, &c.

4

The sweet birds are winging
From arbor to spray,
And cheerily singing
Of spring-time and May;
Sing, shepherds &c.

WHEN DESCENDS THE GOLDEN SUN.

Allegretto.

1. When de - scends the golden sun, And the day is nearly done, From the

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It contains a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment with quarter notes.

distant fields and mountains, When the homeward shepherds throng ; O'er the

The second system continues the melody and accompaniment. The upper staff features a continuation of the melodic line with various rhythmic values. The lower staff continues with the harmonic accompaniment.

vale and o'er the hill, How the rising murmurs thrill, As they

The third system concludes the piece. The melody in the upper staff ends with a final note, and the accompaniment in the lower staff provides a steady base.

WHEN DESCENDS THE GOLDEN SUN.

93

8 va. - - - -

mingle, as they mingle in their merry, merry song.

From the lofty hill and dell, La, ra,

la, La, ra, la, Hear the echoes wild - ly swell, La, ra,

WHEN DESCENDS THE GOLDEN SUN.

la, La, ra, la, When so happy we descry, One and all we give reply—

Ho ye, ho, Ho ye, ho, Ho ye, ho.

The musical score is written for two staves, Treble and Bass clef, in the key of B-flat major (two flats). The first system contains the vocal melody and a simple bass line. The second system continues the melody and bass line, ending with a double bar line and repeat dots. The lyrics are written below the notes.

2

There amid the happy train,
 Hear the loud and joyful strain,
 Leading cheerily and happily the homeward troop along:
 Hark, I hear them calling now,
 From the high and rocky brow,
 'Tis the signal, 'tis the signal of the merry mountain song,
 See they gather on their way,
 La ra la, La ra la,
 Hear them pipe their welcome lay,
 La ra la, La ra la,
 We will join the tuneful cry,
 One and all we give reply,
 Ho ye, ho, Ho ye, ho, Ho ye, ho.

BE OF GOOD CHEER.

95

Andante. m

The musical score is written for piano in 3/8 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system begins with a treble clef and a bass clef, both with an 8va marking. The melody is in the treble, and the accompaniment is in the bass. Dynamics include *f* (forte) and *dim.* (diminuendo). The lyrics are: "1. God is near thee, Therefore cheer thee, Sad soul! - He'll de -". The second system continues the melody and accompaniment, with dynamics *f dim.* and *p* (piano). The lyrics are: "- fend thee, When around thee Billows roll, Bil - lows roll."

2
Calm thy sadness,
Look in gladness
On high!
Faint and weary,
Pilgrim, cheer thee!
Help is nigh!

3
Mark the sea-bird
Wildly wheeling
Through the skies,
God defends him,
God attends him,
When he cries!

4
God is near thee,
Therefore cheer thee,
Sad soul!
He'll defend thee,
When around thee,
Billows roll.

HOLIDAY SONG.

Allegro.

1. Away! away, we've a holiday, And we'll off to the woods to -

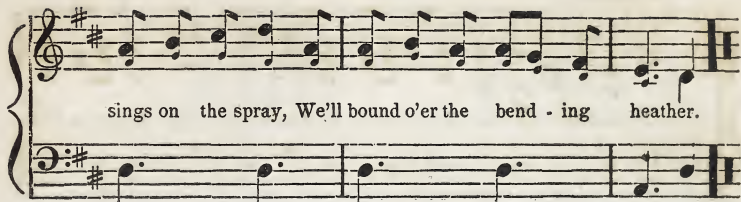
The first system of musical notation for the song. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the treble staff.

gether, And free as the robin that sings on the spray, We'll

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are written below the treble staff.

bound o'er the bending heather, And free as the robin that

The third system of musical notation. It continues the melody and bass line from the second system. The lyrics are written below the treble staff.



2

Oh ! tell us not of the town so gay,
 Give us forests with trees and flowers,
 Then off to the woods we'll away, we'll away, } *Repeat.*
 So merry our holiday hours.

3

We'll watch the birds in the woody vale,
 As from bough to bough they are springing,
 Our voices shall echo from hill and from dale. } *Repeat.*
 And frighten the squirrels with singing.

4

Away ! away we've a holiday,
 And we'll off to the woods together,
 And free as the robin that sings on the spray, } *Repeat.*
 We'll bound o'er the bending heather.

THE MORNING HORN.

Allegro.

1. Awake! awake! The pear - ly dew-drops o'er the green fields

This system of musical notation is for the first system of the piece. It features a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro.' The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a half note G3. The lyrics '1. Awake! awake! The pear - ly dew-drops o'er the green fields' are written below the treble staff.

glisten, The morning breezes so fresh and cool ; Awake ye! awake ye and

This system of musical notation is for the second system. It continues the melody and bass line from the first system. The treble staff includes a dynamic marking of *z* (zest) above a note. The lyrics 'glisten, The morning breezes so fresh and cool ; Awake ye! awake ye and' are written below the treble staff.

m *p*
listen, The horn is winding so clear and shrill, It echoes afar, from the

This system of musical notation is for the third system. It continues the melody and bass line. The treble staff includes dynamic markings of *m* (mezzo-forte) and *p* (piano). The lyrics 'listen, The horn is winding so clear and shrill, It echoes afar, from the' are written below the treble staff.

THE MORNING HORN.

99

The musical score is written for piano on a grand staff with treble and bass clefs. The key signature has one sharp (F#). The melody in the treble clef begins with a forte (*f*) dynamic and includes a trill. The lyrics are written below the treble staff. The bass staff provides a harmonic accompaniment.

f

sunny hill ; Awake! awake! The sunny hill—Awake! awake! awake!

2

Awake! awake!

The sun is up above the cloudy mountains,
The crimson hue from the sky is gone,
Like pearls the light plays in the fountain;
We'll climb the hill side where waves the corn,
And list to the sound of the morning horn—

Awake! awake!

The morning horn—

Awake! awake! awake!

3

Awake! awake!

The morning light—the morning light gives pleasure,
It makes us happy—it gives us health,
The morning so fresh is a treasure—
The horn is winding, awake and hear,

It echoes, it echoes,

The sound is near—

Awake! awake! awake!

AWAY WITH POUTING.

Allegretto.

1. A - way with pouting and with pin - ing! Why
 When morning's golden sun is shin - ing, And

should the brow be wrapt in gloom; }
 life's young year is in its bloom; }

FIRST TIME SECOND TIME

The smile of joy each mo - ment meets us, While

AWAY WITH POUTING.

101

through this pilgrimage we roam, At every turn her presence

The first system of the musical score is for the song 'Away with Pouting'. It consists of two staves: a treble staff and a bass staff, both in the key of B-flat major (indicated by one flat). The treble staff contains a complex melody with many beamed sixteenth and thirty-second notes, and some triplets. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The lyrics 'through this pilgrimage we roam, At every turn her presence' are written below the treble staff, aligned with the notes.

greet - - us, To cheer us on our jour - ney home.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of two staves in B-flat major. The treble staff continues with its intricate melodic line, and the bass staff continues with its accompaniment. The lyrics 'greet - - us, To cheer us on our jour - ney home.' are written below the treble staff.

2

The streamlet purls and plays as lightly,
As when it danced to Eden's breeze ;
The lovely moon still beams as brightly,
As when she shone through Adam's trees.
The smile of joy each moment meets us,
While through this pilgrimage we roam,
At every turn her presence greets us,
To cheer us on our journey home.

SWISS BOY.

Cheerfully.

1. Come a - way, come away, now my merry Swiss Boy, To the Girl,

2. Come a - way, come away, now my merry Swiss Boy, To the Girl,

fields bright with dew we will stray; The sun is up, the fields bright with dew we will stray; The new mown hay now

sky is clear, And the morning bird's sweet song we hear: Come a - fills the air, And the wild rose sheds its fragrance there: Come a -

-way, come away, now my merry Swiss } Boy, To the fields bright with dew we will stray.
 -way, come away, now my merry Swiss } Girl, To the fields bright with dew we will stray.

OH, HOW BRIGHTLY. *MUSIC—Swiss Boy.*

1

Oh! how brightly, how brightly the sun moves along,
 From the east to the west, through the sky;
 Oh! how lovely, how lovely the moon looks among
 All the stars as they sparkle on high!
 These glorious lights to us were given,
 To raise our thoughts from earth to heav'n :—
 Oh! how brightly, how brightly they all move along,
 Shedding light o'er the world from on high.

2

Oh! how swiftly, how swiftly the bird flies away
 To his home in the tall forest tree;
 Oh! how sweetly, how sweetly he sings all the day,
 And is happy as happy can be!
 'Tis thus he tells of favors given,
 And while he sings, he soars to heav'n :—
 Oh! how sweetly, how sweetly he sings all the day,
 In his nest on the tall forest tree.

3

And the roses, the roses, and lilies so fair,
 Which we pluck from the green fields in May,
 Fill with fragrance, with fragrance, the fresh morning air,
 And to us as they bloom, seem to say,
 By whom their sweet perfume was given,
 And thus they send it back to heav'n :—
 Oh! the roses, the roses, and lilies so fair,
 Fill the air, fill the air, all the day.

Allegretto. m

1. Shall we oppressed with sadness, Strike melan - choly's

string; Oh! no, we'll tune to gladness, And merrily, merrily,

sing, La, la, Bright valleys crowned with flowers, Gay birds on soaring

wing, In - cite our tuneful powers, Then cheerily, cheerily

p *m*

sing, La, la, Bright valleys crown'd with flowers, Gay birds on soaring

cres. *f* *din.* *p*

wing, Incite our tuneful powers, Then cheerily, cheerily sing La, la.

2

In sweet harmonious measures,
 Our joyful songs we'll bring,
 And happy in our pleasures,
 We'll merrily, merrily sing,
 La, la.
 While valleys crowned with flowers,
 And birds on soaring wing,
 Incite our tuneful powers,
 We'll cheerily, cheerily sing,
 La, la.

THE SOAP BUBBLE.

Allegretto.

1. See our airy bubble, lightly dancing, Far a -

The first system of musical notation for 'The Soap Bubble'. It features a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics '1. See our airy bubble, lightly dancing, Far a -' are written below the treble staff.

- way on buoyant breezes rise! Imaged there, a mimic world is

The second system of musical notation. The melody continues in the treble staff, and the bass staff continues with its accompaniment. The lyrics '- way on buoyant breezes rise! Imaged there, a mimic world is' are written below the treble staff.

glancing, See it sail along the smiling skies, See it

The third system of musical notation. The melody continues in the treble staff, and the bass staff continues with its accompaniment. The lyrics 'glancing, See it sail along the smiling skies, See it' are written below the treble staff. A dynamic marking 'p' (piano) is placed above the final measure of the treble staff.



2

Youthful hearts that now so brightly glowing,
Borne away by airy hope on high ;
Quickly will a breeze more harshly blowing,
Bid each lovely, golden vision fly.

3

Thoughtless man ! gay dreams around thee hover,
Pomp and pride their richest charms display ;
But how soon their empty reign is over,
Like yon globe they quickly pass away.

THE RAINBOW.

m Allegretto.

1. See yon - der rain - bow bright - ly

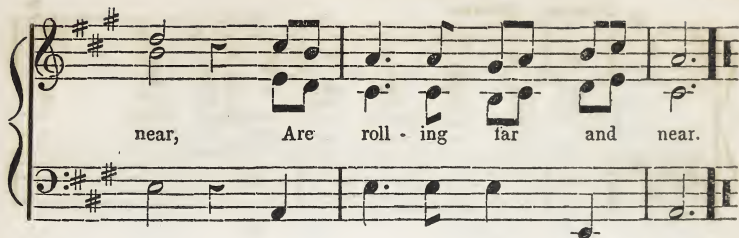
The first system of the musical score is for the first line of the song. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'm Allegretto.' The melody is in the treble clef, and the bass line is in the bass clef. The lyrics '1. See yon - der rain - bow bright - ly' are written below the notes.

beam - ing, It stands in glo - ry there; And

The second system of the musical score continues the melody. It features a grand staff with a treble and bass clef. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'm'. The lyrics 'beam - ing, It stands in glo - ry there; And' are written below the notes.

clouds like waves of silver gleaming, Are rolling far and

The third system of the musical score continues the melody. It features a grand staff with a treble and bass clef. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The lyrics 'clouds like waves of silver gleaming, Are rolling far and' are written below the notes.



2

The purple blush of dewy morning,
 No more its brightness shows ;
 The fairest tint the rose adorning,
 No more in beauty glows.

3

Some clime celestial must have lent thee,
 Thy robe of many dyes ;
 Bright rainbow ! tell us who has sent thee,
 To charm our wondering eyes.

4

Ah ! none but HE could paint thy beauty,
 His skill and power alone ;
 Thou art a beam of light on duty,
 From the ETERNAL SUN.

AWAY TO SCHOOL.

Allegro. Chorus.

1. Our youth - ful hearts for learning burn, A -
 To sci - ence now our steps we turn, A -

The musical score for the Chorus is written for a grand staff (treble and bass clefs) in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

Duet.

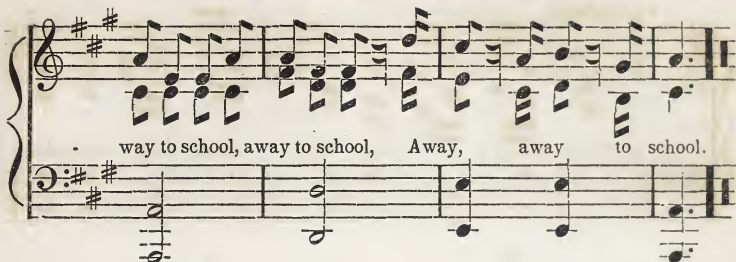
way, away to school ; } Farewell to home, and
 way, away to school ; }

The musical score for the Duet is written for a grand staff in G major and 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

Chorus.

all its charms, Farewell to love's pa - ter - nal arms ; A -

The musical score for the Chorus is written for a grand staff in G major and 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.



2

Behold! a happy band appears,
 Away, away to school.
 The shout of joy now fills our ears,
 Away, away to school.
 Our voices ring, our hands we wave,
 Our hearts rebound with vigor brave,
 Away to school, away to school,
 Away, away to school.

3

No more we walk, no more we play,
 Away, away to school.
 In study now we spend the day,
 Away, away to school.
 United in a peaceful band
 We're join'd in heart, we're join'd in hand,
 Away to school, away to school,
 Away, away to school.

SWEET SPRING IS NIGH.

Cheerfully.

1. Sweet spring is nigh With laugh - ing eye, And

The first system of music is in G major (one sharp) and 2/4 time. It consists of a treble and bass staff. The melody in the treble staff begins with a quarter note G, followed by eighth notes A-B, quarter notes C-D, eighth notes E-F, and a quarter note G. The bass staff provides a simple accompaniment with quarter notes G, D, G, D, and G.

2

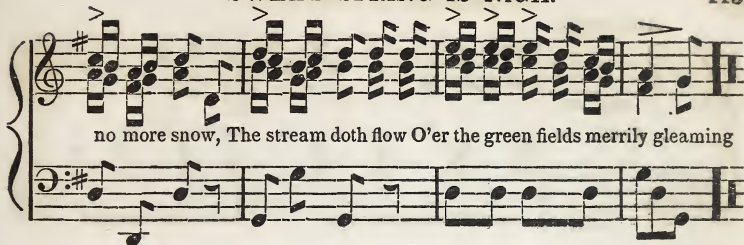
3

look full of gentle - ness beaming! There's no more snow; The

The second system continues the melody. The treble staff features more complex figures, including beamed eighth notes and a triplet of eighth notes. The bass staff continues with a simple accompaniment of quarter notes.

stream doth flow O'er the green fields merri - ly gleaming, There's

The third system concludes the piece. The treble staff has several measures with beamed eighth notes and accents. The bass staff continues with a simple accompaniment of quarter notes.



2

Then raise a song,
She comes along,
New life and new happiness bringing ;
The garlands twine,
In warm sunshine,
And the birds now sweetly are singing,

3

Then come and sing,
And dance and spring,
In many a frolicsome measure ;
Through all the day
We'll join and play,
8 And rejoice in innocent pleasure.

THE MOUNTAIN BOY.

Allegretto.

1. Would you list to the lay of a mountain boy, Of a

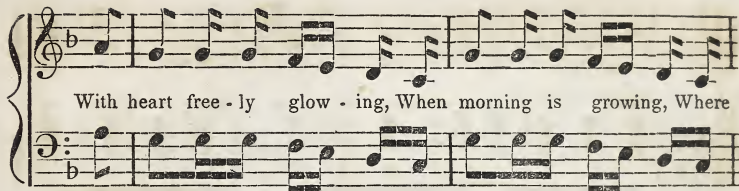
This system contains the first two measures of the piece. The treble staff has a key signature of one flat (Bb) and a 2/4 time signature. The melody begins with a half note G4, followed by eighth notes A4, Bb4, and A4. The bass staff provides a harmonic accompaniment with chords of G2-Bb2, G2-Bb2, and G2-Bb2.

mer - ry mountain boy? Would you list to the lay of a

This system contains measures three and four. The melody continues with eighth notes G4, A4, Bb4, and A4, followed by a quarter note G4. The bass staff continues with chords of G2-Bb2, G2-Bb2, and G2-Bb2.

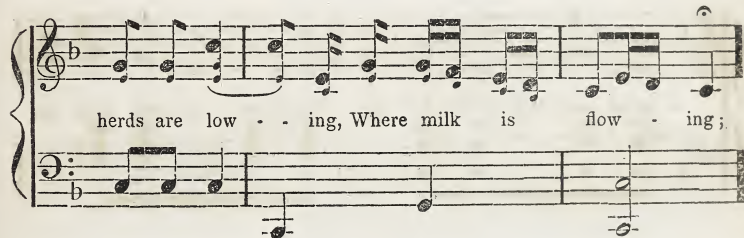
mountain boy, Of a merry moun - tain boy?

This system contains measures five and six. The melody continues with eighth notes G4, A4, Bb4, and A4, followed by a quarter note G4. The bass staff continues with chords of G2-Bb2, G2-Bb2, and G2-Bb2.



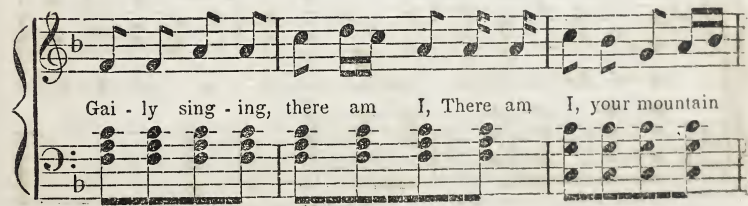
With heart free - ly glow - ing, When morning is growing, Where

The first system of musical notation for 'The Mountain Boy'. It consists of a grand staff with a treble and bass clef, both with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staff.



herds are low - - ing, Where milk is flow - ing ;

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are written below the staff.



Gai - ly sing - ing, there am I, There am I, your mountain

The third system of musical notation. It continues the melody and bass line. The lyrics are written below the staff.

boy, O my mother, ev - er dear; While a -

The first system of musical notation for 'The Mountain Boy'. It consists of a treble and a bass staff joined by a brace on the left. The treble staff has a key signature of one flat (B-flat) and contains a melody of eighth and sixteenth notes. The bass staff has a key signature of one flat and contains a harmonic accompaniment of chords. The lyrics 'boy, O my mother, ev - er dear; While a -' are written above the treble staff, aligned with the notes.

- round me the cries Of the shepherds a - rise, And the

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics '- round me the cries Of the shepherds a - rise, And the' are written above the treble staff.

joy of the hills, All the welkin fills, El - u - rel, u - rel,

The third system of musical notation. It concludes the piece with a final cadence. The lyrics 'joy of the hills, All the welkin fills, El - u - rel, u - rel,' are written above the treble staff.



2 In that cottage near,
 Is my mother dear,
 Oh ! my mother ever dear :
 And home looks so sweetly,
 So smiling, so neatly,
 I love it completely,
 Return to it fleetly ;
 If but little I can do,
 Still the work I try to cheer
 Of my mother ever dear,
 While around, &c.

Repeated.

3 At the sun's swift decline,
 When the hill tops shine,
 Oh ! my mother then I join ;
 When evening relieves me,
 She kindly receives me,
 And oh ! when she gives me,
 Her blessing and leaves me,
 What sweet slumbers then are mine,
 Oh ! what slumbers then are mine—
 What sweet slumbers then are mine ;
 Till the morn, when the cries
 Of the shepherds arise,
 And the joy of the hills
 All the welkin fills :
 El u rel, &c.

Repeated.

ALL ARE HERE.

Lively.

1. Cheer - i - ly, cheer - i - ly, sound the merry strain—

The first system of music is in 4/4 time with a key signature of one flat (Bb). The piano accompaniment is in the left hand, and the vocal line is in the right hand. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "1. Cheer - i - ly, cheer - i - ly, sound the merry strain—".

Hap - pi - ly, hap - pi - ly, now we meet again, Here we stand—

The second system of music continues the melody. The piano accompaniment and vocal line are in the same key and time signature. The lyrics are: "Hap - pi - ly, hap - pi - ly, now we meet again, Here we stand—".

Here we stand—Who at home has dared to stay?

The third system of music concludes the piece. The piano accompaniment and vocal line are in the same key and time signature. The lyrics are: "Here we stand—Who at home has dared to stay?".

Who has loitered by the way? And who for i - dle

The first system of the musical score is for a piano accompaniment. It consists of two staves, treble and bass, both with a key signature of one flat (B-flat). The melody is primarily in the treble staff, featuring eighth and sixteenth notes with beams, and some chords. The bass staff provides a harmonic accompaniment with dotted rhythms and chords. The lyrics 'Who has loitered by the way? And who for i - dle' are written below the treble staff.

play, Do we miss from our band?

The second system of the musical score continues the piano accompaniment. It also consists of two staves, treble and bass, with a key signature of one flat. The melody continues in the treble staff, ending with a double bar line. The bass staff continues with a steady accompaniment. The lyrics 'play, Do we miss from our band?' are written below the treble staff.

2

Cheerily, cheerily, sound the merry strain,

Happily, happily, now we meet again,

All are here ; ::

All who love the morning's prime,

All who feel the worth of time,

Lo we'll sound the merry chime,

All are here ! all are here !

THE FLOWERET.

Allegretto.

1. I saw at morning a flow - 'ret

The first system of music is in treble and bass clefs, key of D major (one sharp), and 3/4 time. The melody is in the treble, and the bass line is in the bass. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2. The melody is marked with a '1.' and the lyrics are '1. I saw at morning a flow - 'ret'.

blue, All brightly spangled with pear - ly dew, But soon came

The second system of music continues the melody and bass line. The melody starts with a quarter note E4, followed by a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2. The melody is marked with a '2.' and the lyrics are 'blue, All brightly spangled with pear - ly dew, But soon came'.

noon-tide with burning glare, And ah! my flow'ret lay lifeless

The third system of music continues the melody and bass line. The melody starts with a quarter note E4, followed by a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2. The melody is marked with a '3.' and the lyrics are 'noon-tide with burning glare, And ah! my flow'ret lay lifeless'.

there— And, ah! my flow'ret lay lifeless there.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

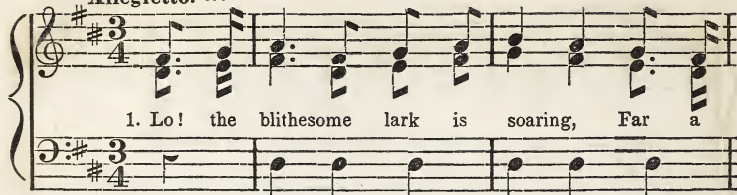
2

And such the story of pride and power,
 They bloom at morning like that fair flower ;
 At evening seek them—their forms are fled,
 Their days are numbered, their race is sped.

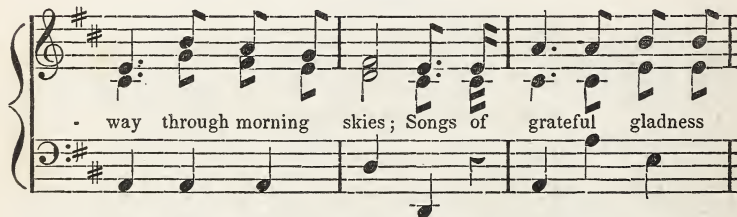
3

And thou, vain beauty, come draw thee near,
 And learn a lesson of wisdom here !
 Seek fairer flowers that bloom on high,
 Whose light and fragrance shall never die.

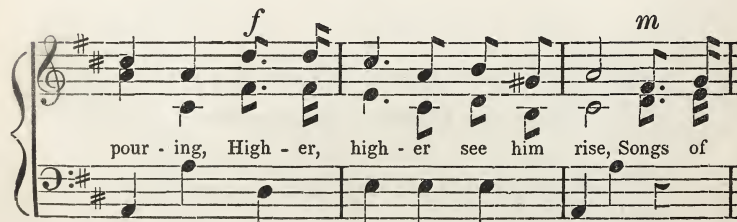
THE LARK.

Allegretto. m


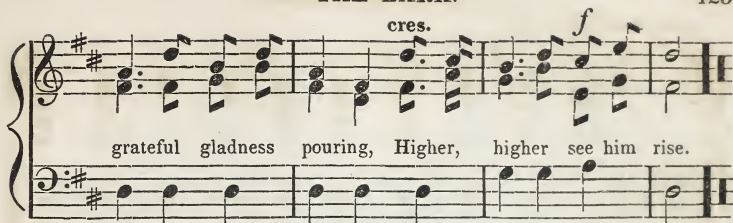
1. Lo! the blithesome lark is soaring, Far a



- way through morning skies; Songs of grateful gladness



f pour - ing, High - er, high - er see him rise, *m* Songs of



grateful gladness pouring, Higher, higher see him rise.

2

Thousand warblers now are springing
 Up to meet the welcome morn ;
 Sky and grove with joy are ringing,
 Hark, the wild, entrancing horn !

3

Every mountain altar blazes ;
 Incense sweet to heaven ascends ;
 Meadows waft their silent praises,
 Every flower adoring bends.

4

Man ! awake from heavy slumbers,
 Morning breaks serenely bright ;
 Songs of praise in tuneful numbers,
 Raise to HIM who rules the night.

EVENING TWILIGHT.

Andante. mp

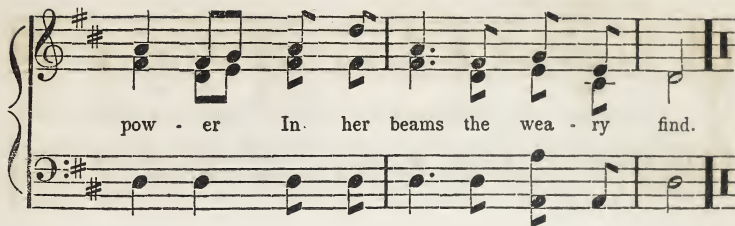
1. Night is steal - ing— soft - ly sail - ing From be -

dim.

- hind the mountain pine; Lu - na comes to

*cres.**mf*

calm the hour; Soothing pow - er— soothing



2

From the mountains, forests, fountains,
Softly fades the light of day.
Only round yon fir-clad summit,
Heavenward soaring,
Lingers yet one golden ray.

3

Evening breezes, incense breathing,
Murmur through the linden grove;
Nearer now the curtain closes,
Man reposes
In the arms of heavenly love.

EVENING SONG.

Allegretto. m

1. If I've fulfilled my dai - ly task a - right, And

eve - ry du - ty done; Then joy to me when

darkest shades of night Shall cloud the sink - ing sun! How

EVENING SONG.

127

The first system of the musical score is written for a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes. The lyrics are written below the notes: "cheering, then, how calming The golden lingering ray ; The". The music concludes with a double bar line.

The second system of the musical score continues the melody from the first system. It features a more complex passage with many beamed sixteenth notes in the treble clef. The lyrics are: "eventide is charm - - ing That ends a well spent day." The system ends with a double bar line.

2

But woe to him, whose eye, that hour is dim
 With sin-remembering tears !
 No anguish ever can restore to him,
 The joys of wasted years !
 Oh, precious is the power,
 And time that God hath given !
 May I each passing hour,
 Lay up some store for heaven !

FORGET ME NOT.

Andante. mp

1. Go at moonlight's fairy hour, Where the silvery ripples shine ; Mark a

little lovely flower—Be that lovely flow'ret thine—Be that

lovely flow'ret thine. Mild as heaven's own blue, it beameth
Like a clear and cloudless sky ;
Image of true love, it seemeth,
To the heart sweet words to say. ::
3
And methinks its blue eyes glisten,
Full of love and tender thought,
While from far it whispers listen,
Oh ! forget, forget me not !

MAY 6 1926

